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gerial hands. It would really seem that Mr. Stuart and those connected with him, either in management, or as star actors desiring to regain a place in the Winter Garden, purposely neglected the needful preparations for a performance which had for a long time previous been arranged for, and therefore aimed at least a respectable show of *mise en scene*, grand tableaux and effective working of illusion effects.

That house, during a few seasons past, has run down in public estimation, as well as in scenic display, until it has come to be regarded as sacrificing a new piece, which requires good stage effects, for its author to produce it there, and this last instance of its fatality confirms that belief most fully.

The piece was dressed and acted well in general, and three characters were enacted admirably; that of Cagliostro by Mr. Gotthold, the Marchioness de Montheilien by Miss Levering, and Anetta, Miss Hattie Thorne. The first-named is endowed with nobility of person, a beautiful voice, reads and enunciates like a master of elocution, acts sufficiently for each situation, and only misses high distinction as a melodramatic artist by lack of warmth in his delivery, of sentiment, and deep emotion, although he occasionally flashes out in a strong passionate phrase so thrillingly as to induce belief that diffidence of his own powers, natural to a new beginner, represses their free exercise. Miss Levering had a difficult part to fill out, and certainly gave it form, spirit, and personal development equal to the author's intent.

Miss Thorne has youth, beauty, a rarely sweet, clear, and telling voice, united with just dramatic idea of the character assumed to win her a name among the youthful actresses favorably known to a New York public. Those qualifications were so charmingly brought to public notice in Anetta's enactment, that she captivated even judges seldom affected by *debutantes* or actresses who have no previous celebrity to engage their favorable regard.

"Cagliostro" was withdrawn by the author after its third representation, and Mr. Gotthold's engagement surrendered by him, in consequence, as we learn, of their dissatisfaction with the management. We may allude to this matter again in our next when all the facts become known.

THE BILLIARD TOURNAMENT.

A Billiard Congress in which champions in that line of art contend for prizes, and the honor of bearing the cue for all these United States, as Champion of the Champions, began at the Circus in 14th Street, on September 3d, and continues until Saturday evening next. Besides these exciting contests, exhibitions of skill have been given by experts in fancy shots or billiard tricks, and displays of science by masters of the game in all its refinements. We have not space in this number to comment upon the several performers, but content ourselves with remarking that some of the contestants were evidently ill at ease in playing before strangers and upon a four pocket table.

Mr. Cyrille Dion, champion of Canada, brother of the Dion who is now champion of America, has displayed more thorough accomplishment in public billiard playing than any other. He is re-

markably prompt, sure and neat in making shots, and unites in a remarkable degree the true idea of combination and skill in making long or difficult shots, with sufficient skill in nursing to make pretty runs. We can hardly credit the report that his brother can give him a large allowance in a match game—300 points in 1,000.

There has been considerable strife about the largest run made, as that carries an elegant gold watch and chain into some players pocket, and one great run—140—was so much disputed as to be annulled for collusion, leaving the maker of it, however—with still another of equal amount yet unequalled, although one player would have undoubtedly have surpassed it, if the game had not run out when he was still in hand, after running 135. These runs are really no proof of real skill, for the push or jawing of two balls in the pocket gives undue chance for such feats. A change of rule has been decreed in regard to balls "frozen," or in contact, but a barring of push shots or makes off jawed balls, would conduce wonderfully to attainment of skill in true billiard art.

One player came into this contest weak from recent illness, and therefore made a poor show of that ability which befits a State champion, but really, the most inept player made the, as yet, largest run by "nursing." The champion of Massachusetts, had excuse for his ineptness and missing of simple shots, by plea of extreme nervousness when playing before New York billiard sharps.

Mr. Tiemann, of Cincinnati, has displayed in exhibition games some extraordinary shots. Mr. Phelan has shown that he is still able to move the balls where he pleases, and two Frenchmen—Carmé and his friendly assistant—proved in a game of 100, with push shots barred, that science can make good round counts even with that drawback.

Carmé's trick exhibition was a wonderful proof of his severe practice, and the astonished public gave vent to enthusiasm in no faint style. He can do better on a second size table, and is more sure to effect his trick at the first trial.

MUSICAL REVIEW.

SABBATH MELODIES. A collection of Solos, Duets, and Quartets. By W. K. Bassford. New York: Wm. Hall & Son.

The tendency of church music in this country has been for years, and still is, rather to the free than the strict school. In the days when Tallis, Bird, Purcell, and other great writers for the church flourished, there was greater simplicity in the religious services, and the quaint, learned solemnly grand sacred music, was in unison with the earnest seriousness of the people. It is true that then, as now, the highest, the severest class was, in a great measure, confined to the cathedrals, for the reason that the difficult character of the compositions demanded for their execution not only professional proficiency, but a double choir and trained boys' voices. But in the parish churches and the chapels of ease, the music was of the simplest form, the chants and tunes being strictly diatonic in their harmonies, and the melodies restrained within the smallest possible compass, yet permitting a smooth though severe flow, which had no relation to the sensuous forms of the present day.

The severe character of the music of all Protestant countries took its tone from the religion of

the services of which it was a part, and was as opposite in every respect to the music of the Roman Catholic Church as the ritual of the two faiths. Plain and ungarnished, the Protestant music was severe almost to asceticism, while the music of the Mass, though equally learned and grammatically severe, was warmer and more sensuous both in melody and harmony. Still both sustained the dignity of worship, and seemed to be just and fitting portions of the public services. Music has greatly deteriorated in both churches, more in the Catholic than the Protestant churches, we think, for while in the cathedrals of the latter, music is conserved in its integrity, and in the parish churches very beautiful though inappropriate music is adapted to religious purposes, in the former the works of the great masters, Palestrina, Cherubini, Mozart, Haydn, &c., are rarely heard, and the popular substitutes are of the flimsiest, inconsequent, nay, almost ribald character, opposed to every sentiment of devotion or worship. In this case it is apparently the result of a deterioration of taste, while in the other it may be traced to the system of star choirs, who believe that the simple and strict school affords no opportunity for the display of their voices and accomplishments. Some excuse may be found for them in the fact that the solid and masterly works of the old composers demand a double choir, Decanis and Cantoris, to execute them properly, without over-fatiguing the voices. This, at the present high rate of salaries paid, could not very well be afforded by most of our churches; but, although this excuse may be valid as to the singers, it offers no apology for the bad taste which selects for the worship of the sanctuary the sensuous music of the stage. This argues not only a want of taste, but an absence of religious sentiment, and should certainly be frowned down. We have heard "Faust" on Saturday at the Academy, and have been shocked the next day by hearing one of its most passionate love-songs adapted to the morning hymn. This is not only inexcusable in taste, but is entirely subversive of devotional sentiment. We think that the whole system is reprehensible, beside being unnecessary, for the repertoire of the church is enormous, we might almost say inexhaustible; consequently there is no need to draw from secular sources.

The "Sabbath Melodies," arranged by Mr. Bassford, are, in part, open to the above objections. No. 2 is an adaptation from Donizetti, the melody of which is pretty, but in no way suited to the sentiment of the sacred poem. It is totally devoid of religious sentiment, as its opening tutti accompaniment clearly evidences. The words are also strained to suit the melody. Mr. Bassford, in his own charming and artistic writings, would never think of giving the chief accent—prolonged—to The, in such a line as "The Savior's gracious call obey," nor would he make a rest between the words gracious and call! The piece is gracefully harmonized, and is a very pleasing quartet for the parlor. No. 1, arranged from a song by Robert Franz, is more admissible. It is a fine piece of harmony, and Mr. Bassford has voiced it well, although we should have preferred the alto in the fifth and sixth bars of the quartet, taking E flat and D flat, instead of the two F's. The chord needs the third. There is a